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In Rhodes' *History of the United States*, he says: "A century may, perchance, pass before an historical estimate acceptable to all lovers of liberty and justice can be made of John Brown." We venture the assertion that as long as mankind struggles against systems of oppression, entrenched behind state and church, so long will there never be a unanimity of judgment in regard to the character of idealists who use the methods of the extreme revolutionists—the John Browns and the Russian Terrorists.

Another life of John Brown, however, will never be needed. Dr. Villard has given all of the important facts in regard to the man which will probably ever be known, and has presented them fully and fairly, in a sympathetic spirit and with rare literary skill.

G. H. B.

SOME INFLUENCES OF RACE-CONTACT UPON THE ART OF PRIMITIVE PEOPLES

One very interesting section of the rather wide field of primitive art is concerned with race-contact, *i.e.*, with the influences, *e.g.*, upon the art of uncivilized peoples, and their children in particular, of contact with European and other civilized races. The literature upon this topic is rather scant, but some of the facts on record may be of considerable importance. By some authorities the effects of such contact have been much exaggerated. The late Professor O. T. Mason (*Amer. Anthropol.*, 1898, p. 356), once expressed the opinion that the well-known skill of the Eskimo in ivory carving and etching had arisen since contact with the whites, and was, as a matter of fact, due to the introduction of iron. It was in connection with the theory that the Eskimo, by reason of their art products, were probably kin to the cave-man of prehistoric France, that Professor Mason asked the question, "Were the ancient Eskimo artists?" and answered it in the negative. To use his own words: "It does not need more than a superficial glance to convince the student that the artistic expression of the Eskimo, in the line of etching, is exactly parallel to the extent to which he has

come in contact with white men; first, with the sailor and the whaler, with their rude and often clever scrimshaw work, and finally, the Russian and American jewelers with their exquisite tools." The old objects, taken from graves, *e.g.*, in the island of Attu, the westernmost of the Aleutian chain, show "not a dot, circle or any other conventional etching, or any attempt to carve the figure of a man or beast," while among the natives of this region, after contact with the Russians, "their later forms of ivory tools and weapons are exquisitely made and decorated." But Dr. Franz Boas, who is an expert in this field of primitive ethnology, is convinced that the resemblance of Eskimo art to the birch bark art of the Indians to the south indicates that the view of Professor Mason is quite untenable, although, doubtless some of the exuberance in the development of Eskimo art may be traceable to European influences or stimuli. Views not unlike those of Professor Mason have also been set forth concerning the art of cave-man in prehistoric France; and among the doubting Thomases was to be counted, at one time, the American anthropologist, Dr. W J McGee. Now all possibility of skepticism as to these art-products of Magdalenian man being genuine and representing the esthetic sense of human beings of a remote epoch has been removed, while their number is being increased with every new exploration of the caves of France and Spain. It is interesting to know that E. F. im Thurn (*Among the Indians of Guiana*, London, 1883, p. 391), looked upon the rock-pictures of the Carib region of northeastern South America as a "degenerate" form of an older art. In his opinion the art of rock-engraving and the art of making stone implements were intimately related and associated, and the former became, as it were, a "lost art," when, in consequence of the introduction of iron tools by the Europeans, the old stone implements, produced by toilsome rubbing, were driven out of use. Here, the introduction of iron is thought to have been a cause, not of the improvement, but of the degradation or the degeneration of primitive art.

According to Dr. H. H. Stannus (*J. Afric. Soc.*, vol. ix), the effect of contact with the whites upon the art of

certain aboriginal peoples of South Africa is very marked. Concerning the paintings on the walls of houses, met with in Nyasaland, he suggests that, since the natives themselves declare that nothing of the sort was done before the advent of the white man, "this painting on houses is the outcome of European influence" (p. 186). He also observes further (p. 187):

"It is found where greater intercourse with Europeans and chance of seeing their pictures occurs—thus near Blantyre, Zomba, Fort Johnston, and again in districts where large numbers leave the country to seek work in South Africa, etc.; in South Nyasa, among Yaos and Anyasa; in West Nyasa, among the Atonga, who are great travelers. Compare these latter with the Atumbuka and Northern Angoni (Mombera's Angoni), who, until some five years ago, had no administrative station among them, and did not travel afield, and among whom there are no wall paintings except near a mission station where the missionary and his donkey are the subject of three or four 'pictures.'

"These wall paintings have increased very considerably during the last five years. There are fewer in Central Angoniland than in Fort Johnston and district; the commonest subjects are men, boats, antelopes, houses, bicycles, horses."

The frescoes, in German East Africa, described by Dr. Weule, would seem likewise to be quite recent. Moreover, as Dr. Stannus points out (p. 187): "There is an exactly parallel case in the carving of images. All the Angoni, including those in Central and Southern Angoniland, make little sun-dried clay images of cattle and men, as do the Zulus; while until a few years ago other tribes neither modeled nor carved. Now the Yaos—the same people who, for the most part, make pictures, especially around Fort Johnston—make numerous carved wooden images, not under the influence of an image-making race (the nearest being on Tanganyika), but, as they admit, since the 'white man' came. A number of these I recently sent to the British Museum."

Schmidt (*Indianerstudien in Zentralbrasilien*, 1905, pp. 300–302, 325–326), calls attention to the differences between the drawings of the Indians on the Paranatinga who have

come into contact with the “whites of that region and those of other Indians who have not yet been influenced by them. These differences appear in the abandonment of the earlier geometric patterns such as appear on paddles and other implements and utensils for naturalistic representations—human figures, domestic animals (horse, cow, pig, etc., such, *e.g.*, as are not known among the people of the Xingú source-region). The drawings of Indians, who have come into more or less contact with the whites, show a greater naturalistic execution, often with distinction of full-face and profile; they represent not merely the characteristic and most prominent features, but seek to reproduce the actual condition of the object drawn. In the case of a man, *e.g.*, the musculature of the legs, the heel, etc., formerly altogether neglected, appear in the drawing.

A. F. CHAMBERLAIN.